

# KERAMIC STUDIO

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*"With Malice toward none, and Charity towards all"*



WISH that exhibitors in competitive exhibits could realize what the judges of such exhibitions experience in mental and spiritual anguish, in their despair to be absolutely fair and consistent in their verdicts, and at the same time to encourage the weak but ambitious ones. If you, the competitors, could watch at close range, and overhear their deliberations over the markings of the scores—the reconsiderations,—the comparisons,—in their desire to be consistent, and impartial,—there would be fewer misunderstandings, less jealousy towards more fortunate ones, and less bitterness towards those who render the verdict. Of course the human equation is bound to enter into any verdict to some extent—we all have our prejudices—our preferences for certain types of decoration—but the modern system of scoring eliminates nearly all of this and renders the verdict as fair and impartial as it is possible for a verdict to be.

I have worked with many juries, and I have found in nearly every case, a sincere desire on the part of the majority to deal fairly and encouragingly with all, and to recognize merit and ambition wherever found.

Having just put in four strenuous days at this kind of "Indoor sport" and knowing by experience and observation the after effects of these things, I am impelled towards a little heart to heart talk on the subject, hoping that it may clear up some points and ease up some of the ill feelings which are sometimes engendered.

In the first place, any one entering any competition, should be a good sport and decide to take her medicine. Not every one can receive the highest awards, but this does not necessarily mean that the jury "loves your piece less, but another piece more." Not to receive an award, does not mean necessarily that your work is bad, or even half bad, but that something else is deemed better. This is where the system of scoring becomes illuminating and educational, and should be employed in all cases of competitive exhibits, for by the time that each work of art has been considered from the standpoint of design, technique, color, originality, and appropriateness, (of the design to the shape and the shape to the purpose)—the number of points for each having been previously determined—there is little room for the element of chance or personal choice to influence the verdict.

In the second place what is your motive in entering your achievements in a competitive exhibit? Is it for the money prizes offered? Are you ambitious to gloat over your contemporaries? Is it in order to exhibit your collection later, adorned with the blue, red and white ribbons and to bid for pupils who are satisfied with copies of your trophy-winning pieces? Or are you content to enter the game to find out just where you stand in the eyes of competent art critics—to receive constructive criticism—to find out what

are your strong and what your weak points—in short to be classified, for the purpose and in the hope of improvement? You may not realize it, but this is what our public exhibitions have done for us in the past, in spite of the unpleasant features which are bound to result from competition. Our exhibitions have been largely our means of education and improvement, and whether we enjoy the verdicts at the time, or not, they are bound to make the losers work harder for the next time and resolve to "get there" sooner or later. But if you decide after one or two unsuccessful experiences, to give it up, because it looks as if others were getting all the honors, (owing of course to prejudices of the jurors,) there is no future for you. A good sport bristles at defeat and buckles down the harder; flint has to be struck hard to make the fire fly and it is not always true that "nothing succeeds like success;" a good sport learns by his failures and too easy success spoils many. The important thing is to be willing to learn by our mistakes and to value criticism. You must be willing to compete with the best and then go home and find out your weak points and go at it with the will to win out.

If you find on your score card a memorandum "Design good but inappropriate" set to work to find out in what way it may not be suitable to the purpose. If your score shows your color harmony high but color balance poor, talk it over with some good teacher in design or look up color harmony in some text book and learn just what constitutes color balance. If you are an amateur and have innocently perpetrated landscapes all over your table service, in gouache color, and find all your score cards marked "inappropriate," don't think the judge or judges have it in for you, but set to work to find out why this kind of decoration is not suited to the purpose. It is better to spoil one set of china and thereby learn your lesson, than to pursue your independent course and lose out all around.

If you have laboriously copied a beautiful piece of work and lose twenty points because you could not mark it "original," resolve that next year you will have those twenty points, even if you have to sacrifice a few in some other direction.

In short, try to consider your work in an impersonal way, just forget that it is yours, don't work so much for personal praise or glory, but for the more impersonal joy of achievement *for the sake of achievement*. You are not on trial, but your work, and a conscientious judge considers the work in an entirely impersonal way. Try to believe this and it may ease up some of the disappointment. Kenyon Cox gives us our standard in his lines

"Work for the work's sake; sing, or paint, or carve  
The things thou lovest, tho the body starve.  
Who works for glory, misses oft the goal;  
Who works for money, coins his very soul;  
Work for the work's sake thou, and it may be  
That these things will be added unto thee."

Henrietta B. Paist, Assistant Editor



BIRDS AS MOTIFS IN DESIGN

Albert W. Heckman

**B**IRDS as we see them in decorations are often like flowers we see in seed catalogues—in reality they never grew. Whether they actually grew, however, does not disturb us, for we know at least that they grew in somebody's imagination. The world of art is full of interesting examples of ornament in which birds have been used as motifs. In carvings, basketry, metal-work, textiles and illuminated manuscripts we find interesting variations of this motif. We find too, as we look through our files of *Keramic Studio*, that we decorators have not neglected the opportunity of using it to our advantage. Yet we have not begun to use it as much as we might.

Birds are like flowers, some of them lend themselves more easily to decorative treatment than others. The Humming bird which glows with color as it poises itself in the sunlight of our gardens, the Quezal with its emerald iridescence which we see in the museum and the Peacock with its gorgeous feathers are full of possibilities for decorative treatment which are obvious to every beginner. But seeing these beautiful things and presenting them in art form or making a design, as it were, are two different things.

How shall we go about making our designs? Are we content to merely paint this bird flying across a plate or perhaps resting on a branch of some kind? No, that does not hold our attention very long. Our object is not to make pictures, though they may have art value, but to make ornament which is fine in quality. In doing this there are several methods of approach. We might make drawings from birds we already find exemplified in ornament, and from these drawings make interpretations of our own, first in line and then in flat values and color. We might have a print or two of birds in our portfolios from which we could make drawings to suit our purpose or we might take a brush of color and, drawing upon our imagination, make birds of the kind we should like to see. In any case the thing we think of most is that we are primarily planning decoration for a particular thing. What this is determines to a great extent how we should treat our motif. If we were planning decoration for a breakfast set we would do very much as we did last month; that is, to make it the cheeriest thing possible. For a lunch set we could still keep the motif gay and normal in its character but we could use colors of a more subdued nature, colors which come in the pastel shades. For a formal dinner set it is doubtful if we should care to use this motif but there are vases, boxes, pitchers, tiles and other things for which we could make variations and adaptations of it.

Birds and flowers are often inseparable and so we put them together in our designs. In planning these designs, however, we could have for a motif simply a bird poised on its tail as in A. But something like B, in which a few flowers and stems, harmonious in line and color with the bird, were used, would undoubtedly be more satisfactory, for it offers additional interest. This might be filled in solidly

making a medallion of it as in C. In D we have a somewhat naturalistic arrangement of a bird which resembles a Racket-Tailed Humming Bird, but here the emphasis has been put, not on the naturalistic arrangement but in the conventional spacing of the different parts of the design. We have not cared particularly whether it is true to nature or not, for it is our privilege to alter the bird to suit this given space and to use a flower which suggests Tansy with leaves which suggest lilies if we choose to do so.

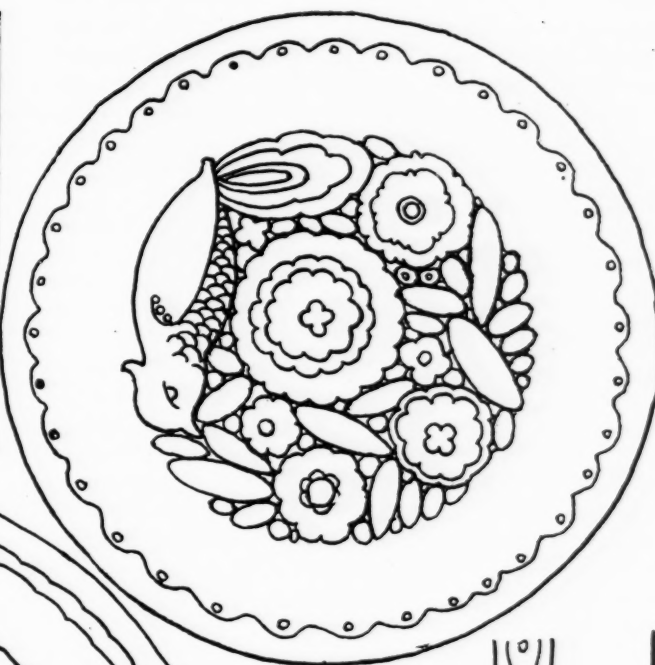
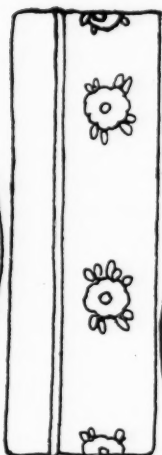
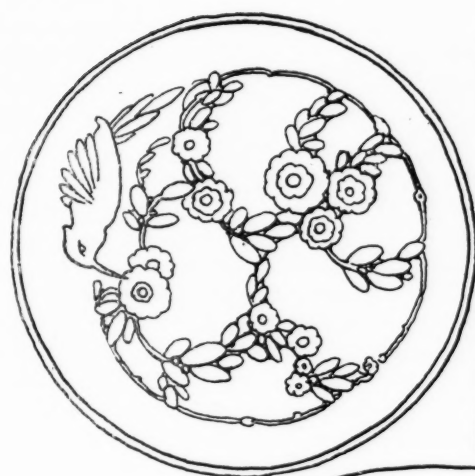
In adapting the motif C to the lunch set which we have selected to decorate this month let us do very much as we did last month and that is to apply it as simply and as directly as possible, avoiding the use of inconsistent framework around the motif and using only lines or bands of color which are suggested by the contours of the dishes themselves. Unlike our motif last month, the rose, which suggested certain colors, the bird offers as many as the spectrum itself and consequently we are free to plan any scheme that may best suit our purpose and color our birds accordingly. But blue birds are for happiness, so Maeterlinck says, and it seems that we can never have too much of that so let us decide on blue. Blue, however, is a vague term for there are intense ones and dull ones, light ones and dark ones, violet blues and green blues. Which one shall we use? That is for each to decide for herself. (I have given a treatment on Page No. 82 which, if followed, will give the particular blue I used.)

Applying the motif C to a lunch set is a different problem from making a design for a cover of a bonbonniere. In the former we purposely use our ornament with restraint because we have so many repetitions of it, but in the latter we can enrich it very much and still keep within the bounds of

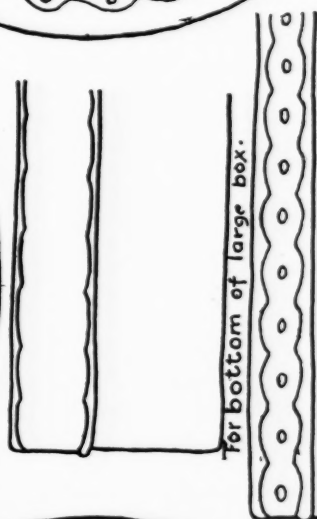
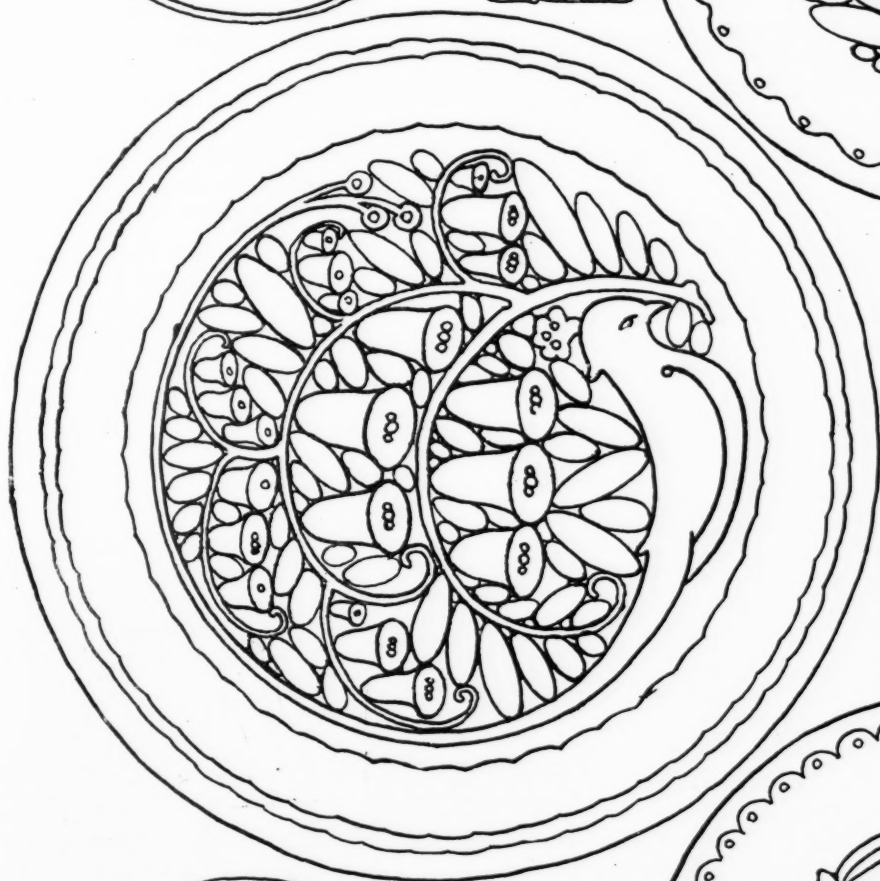


D





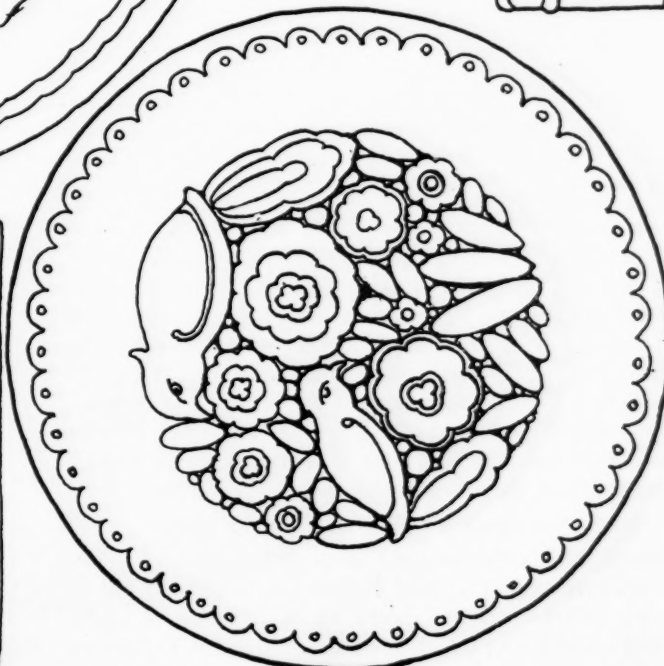
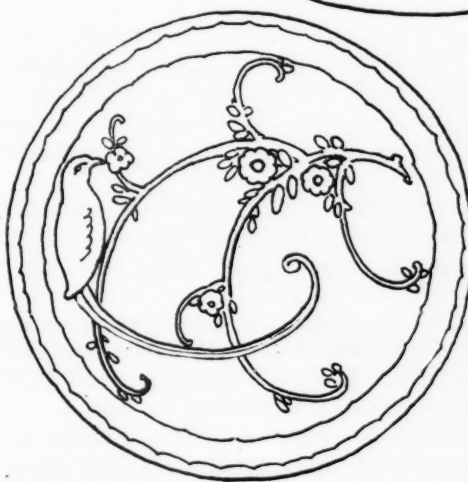
Orange bird with red breast.



For bottom of large box.

For bottom of two small boxes.

BOX, BIRD DESIGNS--ALBERT W. HECKMAN



Yellow birds and Marigolds.

good taste. Not only can we enrich it in arrangement but in treatment also. We can now use gold, silver and lustres if we care for them. The birds in these box cover designs are variations of the motif A with different flower arrangements added. These flower arrangements may seem unnecessarily intricate but, after all, they are simple in their construction. The flowers themselves we have reduced to their lowest terms so to speak, as we did last month, and we have avoided as much as possible the interlacing of uninteresting stems with flowers. Where stems have been used we have tried to make them rhythmical and harmonious with the other parts of the design and where it has been possible we have eliminated them entirely. This page has been planned in outline, not because these outlines need necessarily appear in the finished product, but because this kind of working drawing is preferred by many. This page, too, has been planned to give as many practical drawings, which can be transferred directly to china, as its space will permit. But let us not forget that while it is a pleasure for many of us to work out the color schemes as given in these pages and to transfer these designs to our dishes it is even a greater pleasure for us to use them as suggestions for variations and adaptations which may be distinctly our own.

#### TREATMENT OF BIRD BOX "D"

This design may be carried out with or without the black background. If it is used execute the design in the following scheme. Black enamel in the background. Brilliant Blue in the center of ornament at the end of the bird's tail and also in the breast of the bird. Vary this color with Oriental Turquoise and Emerald Green using the latter near the throat of the bird. For the bird's eye and beak use Madder Red and for the rest of the bird use Florentine Green plus a little Oriental Turquoise. The flowers are blue, varying from a Lavender Blue to Lilac—the largest flowers being lightest in color. The leaves and white bands in the design are Shadow Green to which has been added enough Leaf Green to prevent this color from being too much like that of the bird. Outlines should be used where the background is black.

Without the black background and black lines around the box, the following color scheme is satisfactory. The flowers being Citron and Imperial Yellow, the leaves and bands of color around the box in Grass Green plus Sage Green, the breast of the bird varying from vermilion near the throat to Orange and Imperial Yellow and touches of Vermillion in the eye and beak of the bird. This design could be enlarged satisfactorily to fit a box of six or seven inches diameter.

#### BOX WITH ORANGE BIRD WITH RED BREAST

Use Vermillion in the center of the tail and breast near the throat. For the back of the bird use Orange to which has been added a very little Leaf Green. The flowers are Citron Yellow, Imperial Yellow, Golden Yellow and Orange. Use the lighter yellows for the center of the flowers adding the Golden Yellow and Orange for the outer bands of petals. The leaves are Willow Green plus a little Imperial Yellow. If desired gold could be used as a background of the design itself, giving more light to an already luminous design.

#### BOX WITH YELLOW BIRDS AND MARIGOLDS

The birds in this design are Citron and Medium Yellow, the flowers vary from Imperial Yellow to Orange, the leaves are in two colors—a warm green which is made of Light Green and a cool green which is made of Oriental Turquoise plus Light Green—or they may all be put in with one color,

a Sage Green which harmonizes with the yellow beautifully. This design, too, could be enriched with a gold background and gold dots on the border. The plain spaces in the design should be left untouched. Outlines may or may not be used but if gold is used as a background for the medallion they are necessary.

#### BOX WITH BLUE BELLS AND BIRD DESIGN

This box design, like the others, may be executed with or without the outlining. In either instance the following color scheme may be used. Vary the colors of the flowers from a light Lavender Blue to a regular Lavender Blue and a Chinese Rose. The first is used in the largest flowers and the last in the smallest ones. The bottom part of each flower should be a tone darker than the other with still darker notes of Lilac or Madder Red in the little spots. The leaves and bands of ornament are in Florentine Green plus Sage Green while the stems are in Red Violet. The bird is in Oriental Blue with a touch of Brilliant Blue in the spots in the tail feathers.

The two smallest box designs on this page may be executed as they are, with color schemes similar to the above, but they are offered more as suggestions for other and larger box designs complete in themselves.

#### BLUE BIRD LUNCH SET

In soft enamels the birds are light violet blue which is made of one Celeste, two parts Lavender and three parts Sky Blue. The flowers are Sky Blue and the stems are Red Violet, the leaves and bands of color throughout the design are Sage Green and the eye and beak of the bird are in Madder Red. These colors should be in the light pastel shades of practically the same value, save the Madder Red which is darker. Another similar scheme would be to use Oriental Turquoise for the bird with Lavender Blue flowers, Red Violet stems and Shadow Green, plus Sage Green to raise it in value, for the remainder of the design. All of these colors come in soft enamels. If one were to use hard enamels the following is excellent. Silver Green for the leaves, one part Crimson and one part Mauve for the stems, Canton Blue for the flowers and Rich Turquoise plus equal parts Canton Blue for the bird.

#### VASE AND CHINA SET FOR TRAY (Page 93)

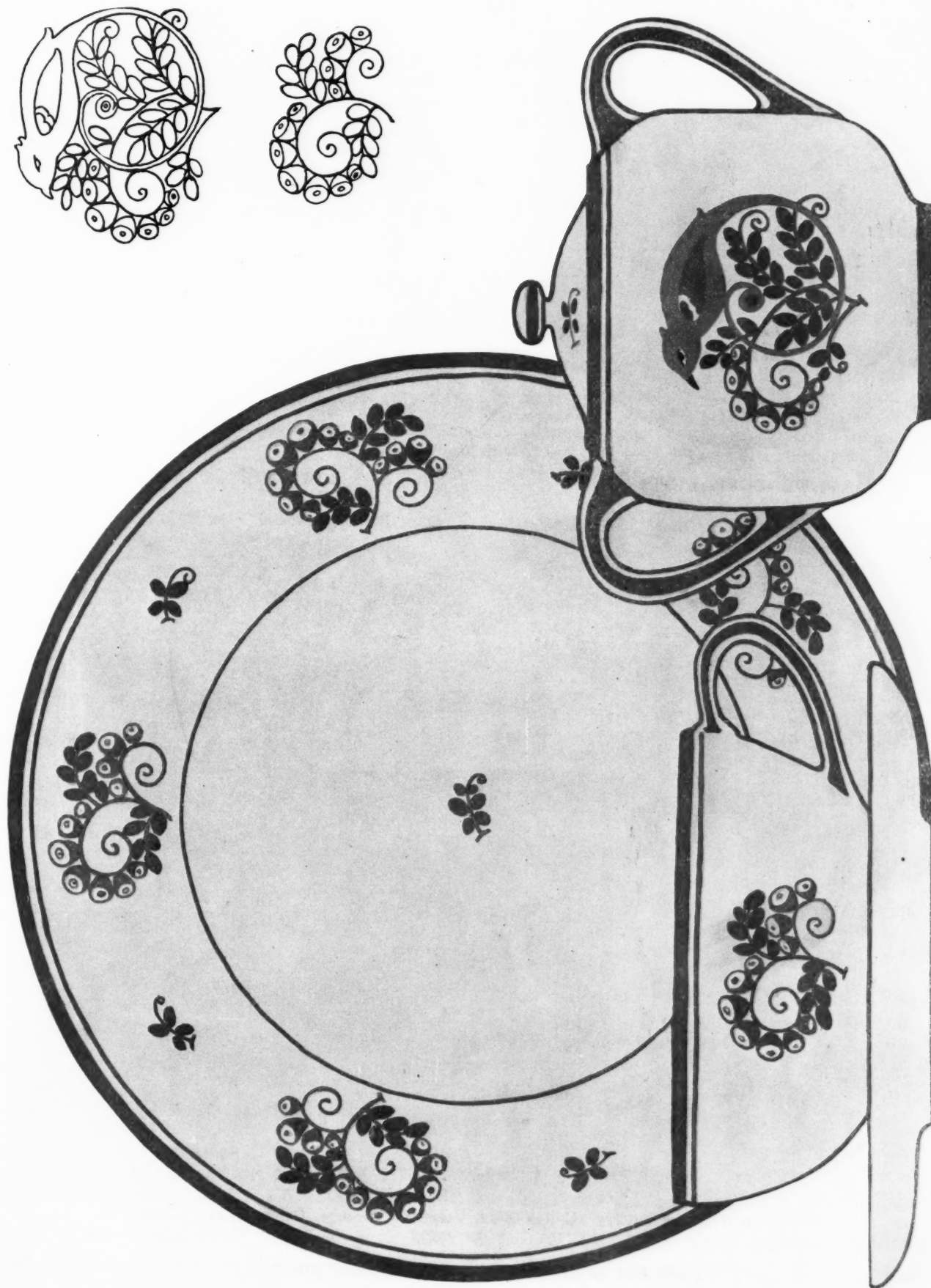
*Essie Foley*

**P**IGEON Design for Vase—Tint largest pigeon Copenhagen Blue; beak Copenhagen Blue and a touch of Black. Shade wings with same. Leave second pigeon white; Beak and Feet are Yellow Red. The other pigeons are Gray; tint space at top Yellow Brown and a touch of Grey. Bands are Violet of Iron. Tint lower part of vase Pearl Grey and Violet of Iron. Band at top, Copenhagen Blue.

Another treatment—Tint largest pigeon Copenhagen Blue. Shade head and wings with Copenhagen and a touch of Black. Second pigeon is left white. Third pigeon is a thin wash of Violet of Iron, with a touch of black—shade wing with a darker wash. Flying pigeons are white. Space at top, around pigeon, is Deep Blue Matt. Two bands are Copenhagen. Lower part of Vase, Copenhagen and Ivory Glaze, or a thin wash of Copenhagen may be used.

Individual set—All lines or bands are Blue. Flowers are Blue, Yellow Red and Violet. Stems and leaves Olive Green. Tint space around a thin wash of Blue.





BLUE BIRD LUNCH SET—ALBERT W. HECKMAN

(Treatment page 82)



BOWL—DORIS HUPP

Dark Blue, Oriental Turquoise, Citron Yellow, Black, Orange, Vermilion.



BOWL—MRS. W. RISLEY

Dark Blue background. Design in Ochre, Soft Yellow, Vermilion, Celeste, Lilac.



BUREAU SET—MRS. C. WILLIAMSON

Biscuit Color Hager Pottery Cobalt Blue, Vermilion, Orange, Ochre, Willow Green.

FAWCETT SCHOOL, MAUD MASON, INSTRUCTOR





BOWL—HELEN E. GRONHEIT

Old Blue, Grass Green, Orange, Vermilion, Black.

LAMP VASE—C. A. TUCKER

Black background. Grass Green: Emerald Green; Red Violet,  $\frac{1}{2}$  White; Lilac and  $\frac{1}{2}$  White; Ochre and White.

BOWL—MISS H. WEIDIG

Emerald Green lining. Design, Emerald Green, Vermilion, Dark Blue.



YELLOW BOWL—MRS. WILLIAMSON

Copper Lustre.



YELLOW BOWL—MRS. RISLEY

Copper Lustre.



TILE—DORIS HUPP

Ochre, Leaf Green, Black.

MRS. W. RISLEY

Black background. Emerald and Grass Greens; goat, Yellow and Orange; Lavender Blue.

TILE—HELEN E. GRONHEIT

Celeste Blue, Vermilion, Florentine Green, Citron Yellow and White, Ochre and Soft Yellow.



LAMP VASE—MILLIE A. RIPPEL

Grey blue pottery. Black background; Leaf Green;  
stem Willow Green; grapes Orange; tendrils  
Indian Red.



YELLOW BOWL—C. A. TUCKER

Copper Lustre.



YELLOW BOWL—MRS. RISLEY

Copper Lustre.

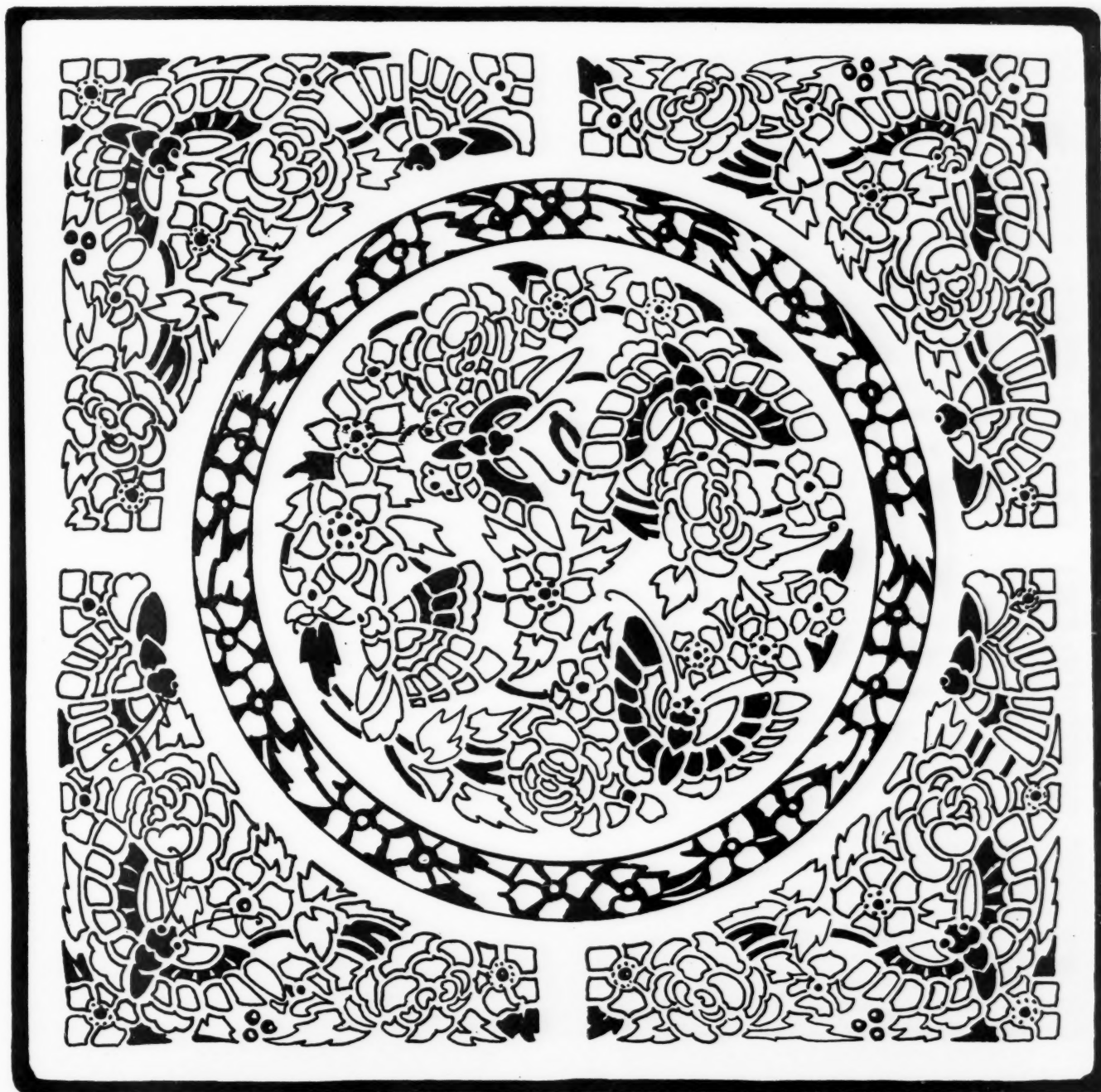


BOWL—MRS. C. WILLIAMSON

Copper Lustre on a deep yellow pottery bowl.

FAWCETT SCHOOL, MAUD MASON, INSTRUCTOR





DESIGN OF BUTTERFLIES AND FLOWERS, FOR TILE, PLAQUE OR SMALL TRAY—HENRIETTA B. PAIST

**F**OR the first fire, trace the inner circle, outline the flowers, and oil and dust the band back of the flowers with black. If the tile is not to be framed, you will also wash a band of black at the edge, not less than  $\frac{1}{8}$  inch wide.

After firing, trace the design with India ink and tint the tile with Satsuma or some dull old ivory. Clean out the tint from the design, and when thoroughly dry, lay the following enamels taken from the Cherry Palette. For the Butterflies, Egyptian Blue, Amethyst, Wisteria, Lilac, Orange Yellow and Black. For the design in the band, use Swiss Blue or Egyptian Blue. For the flowers, Warmest

Pink, Italian Pink, Swiss Blue and Chinese Blue; Lilac and Wisteria. For leaves and stems, Florentine Green and Blue Green.

From the O'Hara palette, the following enamels are suggested. For the Butterflies, Manchu Blue, Old Chinese Blue, Dull Violet, Dull Yellow and Black. For the design in the band, Manchu Blue. For the flowers, Deep Pink, Old Pink, Dull Yellow, Lavender, Violet No. 2, Dark Blue. For the leaves mix Green No. 1 and Green No. 2. For the stems Green No. 2.

## SERVICE PLATES (Page 89)

*Eleanor Stewart*

No. 1—Outlines Black. Tint plate with Satsuma tone. Darkest part is rich Dark Blue; lightest part is Gray Green. Medium value is a rich Brownish Yellow.

No. 2—Outlines Black. Tint plate with Chinese Yellow. Paint darkest value with Dark Blue and a very little enamel added. The lighter value in the bands is Gold, the second value, Apple Green. Paint leaves and stems Warm Green and flowers in three shades of yellow toned with Deep Purple, with enamel added.

No. 3—Outlines Black. Tint with Satsuma tone. Lay in bands and geometrical forms with Gold. Paint background of border with Satsuma mixture. Flower in center is in two shades of soft Blue, with enamel added. Touch center of flower with Orange Red. The daisies are in several shades of soft Yellow enamel with green centers. Large leaves are soft Green and smaller leaves Brown Green.

BOWL DESIGN ADAPTED FROM A PERSIAN PLATE  
IN METROPITAN MUSEUM (Color Study)*Marie Loomis*

**C**OLORS USED: Copenhagen Blue, Hair Brown, Moss Green and a tawny yellow made of Albert Yellow and a little Hair Brown. To give the effect of the old Persian, the colors should be painted in brokenly, using accents of colors and touches of same colors in outlines to give effects.

## DESIGN FOR INSIDE OF BOWL

Colors: Dark Blue, Dark Green, Dark Brown; Greenish Yellow in outer band. Tawny background peculiar to old Persian and crackle effect by dashes of darker colors. Should be painted brokenly and not too strong in color.

## A CHRISTMAS SUGGESTION

*Mrs. Frank Hagan*

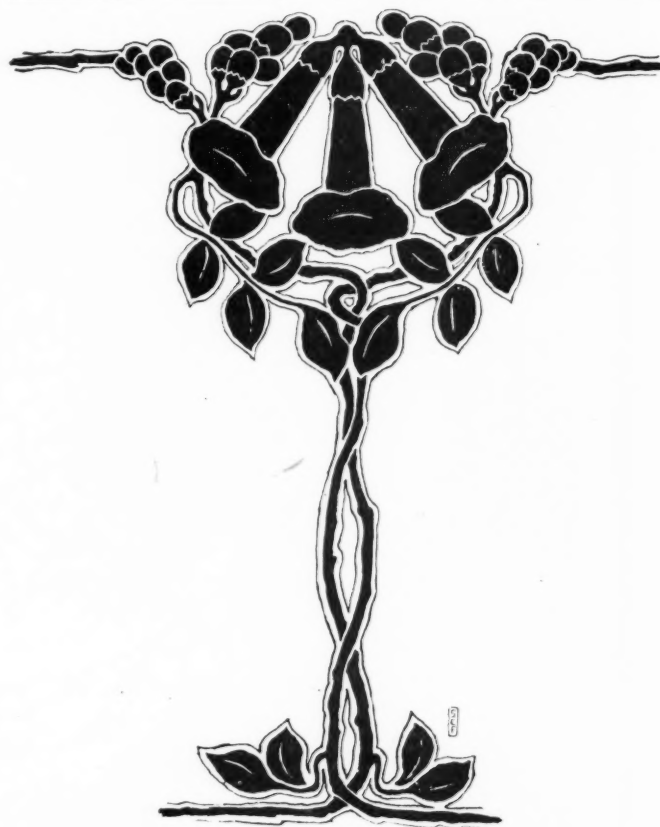
During the past few years there has been discovered a magic modeling clay, which is now in the market for sale in five colors. Its name is Permodello and it is advertised in the Art Magazines. There are many advantages found in this new material which make it far superior to clay or wax. The new clay keeps moist in the original package for an indefinite length of time and can be kept moist while working, by covering with a damp cloth; however, when exposed to the air for a few hours it becomes as hard as rock.

To make a bead, pinch off a small piece of the clay, roll between the hands until you have a smooth ball about one-half inch in diameter. Now pierce the bead by inserting the handle of a match which has been sharpened to a point; remove the match carefully, and you have a finished bead. This work must be done with a deft, light touch, in order not to leave finger prints upon the finished work. After beads have dried for several hours they are ready for decorating, as this clay requires no firing.

The firm that manufactures the clay is also producing a new, high-grade color medium which is especially suitable to use on beads and all clay objects. This new enamel has more body and goes farther than other enamels; it dries very quickly, making it possible to string the beads the same day the decorating is done. It may be had in fifteen colors, but if one wishes, one may purchase only the white, and color it with the dry powder colors used in china painting.

To do the decorating mount each bead upon a match handle and paint any design desired.

Beads are by no means the only things to make from this magic clay. One may buy a common black-headed hat pin and model a clay form over it. Many pretty shapes and designs will suggest themselves and the worker will be astonished at the speed with which he can model the things, as well as delighted with the quaint and beautiful effects. A strand of a dozen beads, or a pair of hat pins would make a charming Christmas gift and one not likely to be duplicated.



## TRUMPET-VINE DESIGN FOR VASE

*Syvilla Fester*

**O**UTLINE in black and fire. Second fire: Tint with Auburn Brown. For flowers use Yellow Red, adding Yellow Brown for calyx and buds. Leaves, Brown Green. Stems, Brown Green and Auburn Brown.

Third fire: Same as second; wiping out the line all around design. Band at top may be Gold or darker shade of Auburn Brown.

## SATSUMA BON BON BOX (Page 92)

*W. K. Titze*

**F**IRST Fire—Cover entire box with Turquoise Blue Lustre.

Second Fire—All dark in design is Azure Blue Enamel—Light tone, White enamel.





Plate No. 1



Plate No. 2

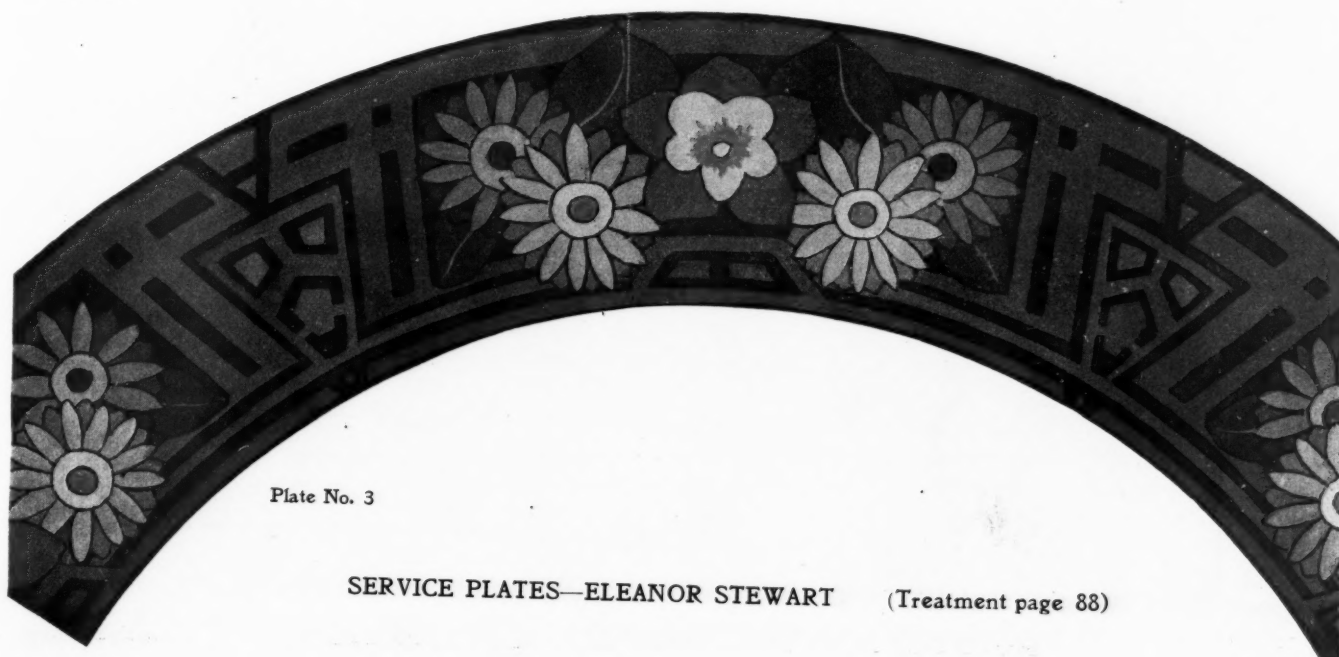
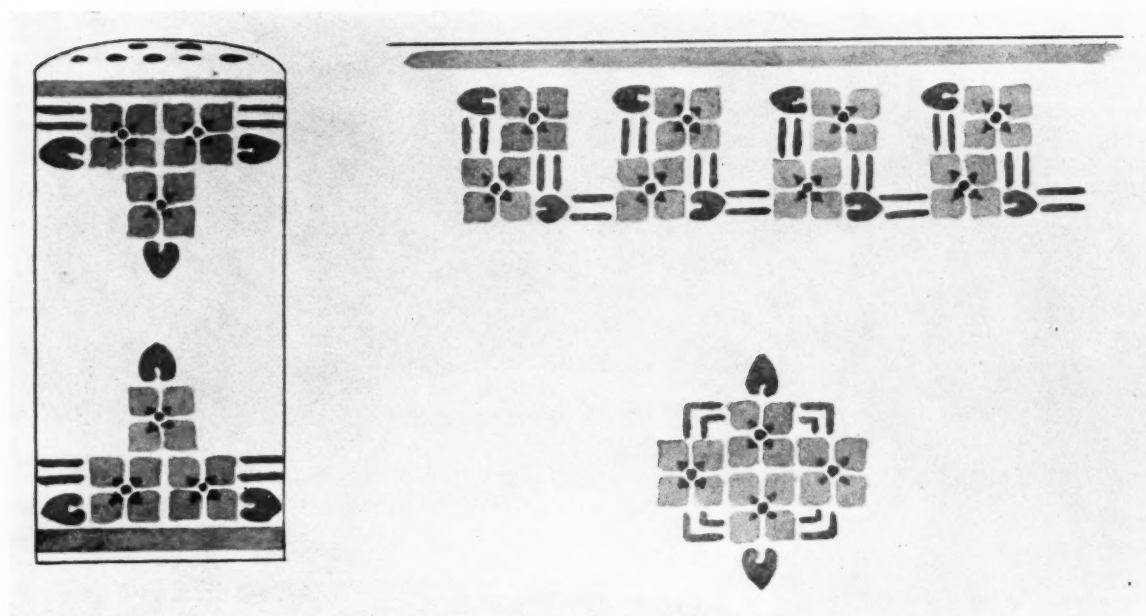


Plate No. 3

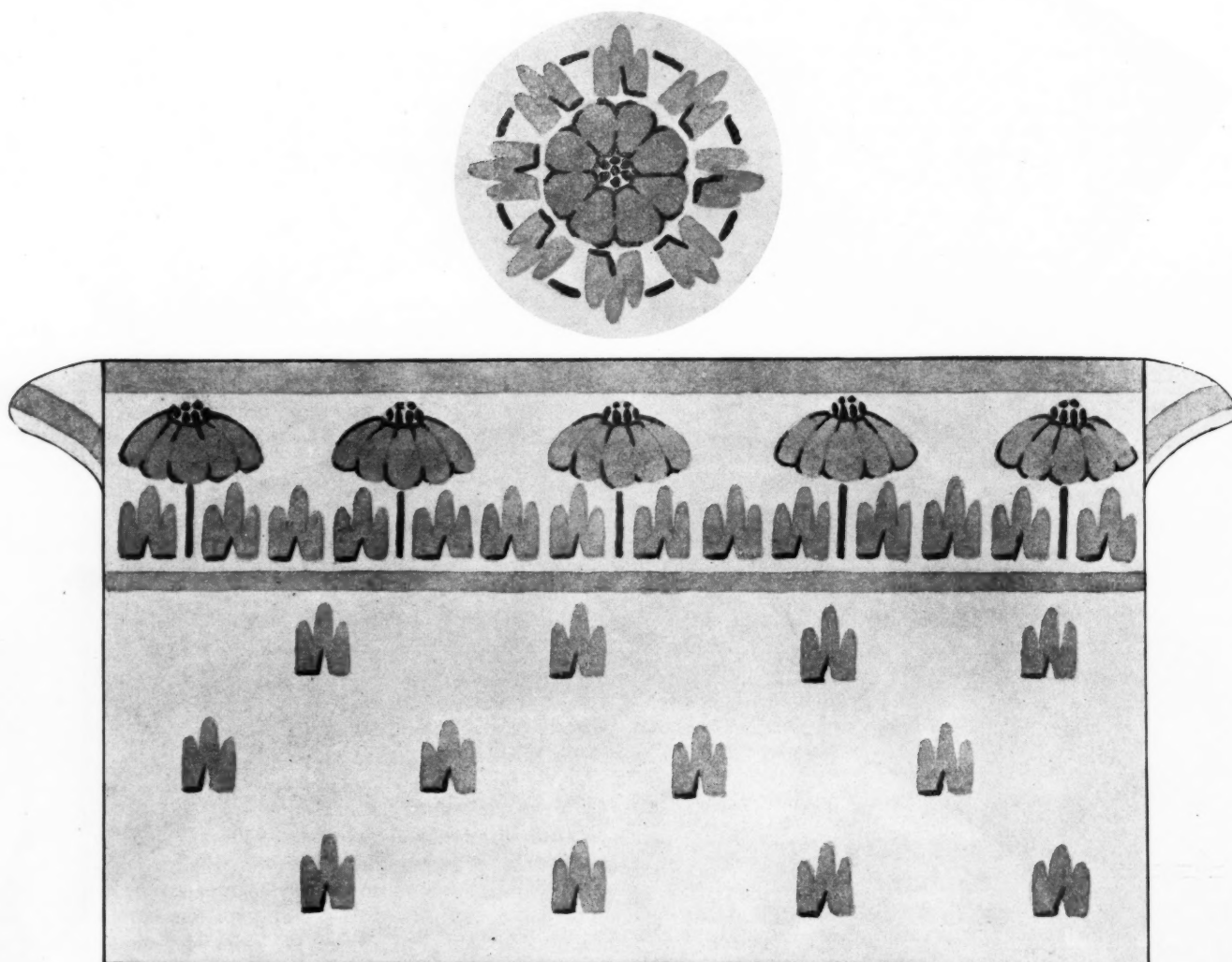
SERVICE PLATES—ELEANOR STEWART

(Treatment page 88)



SALT AND PEPPER SHAKER—MARY L. BRIGHAM

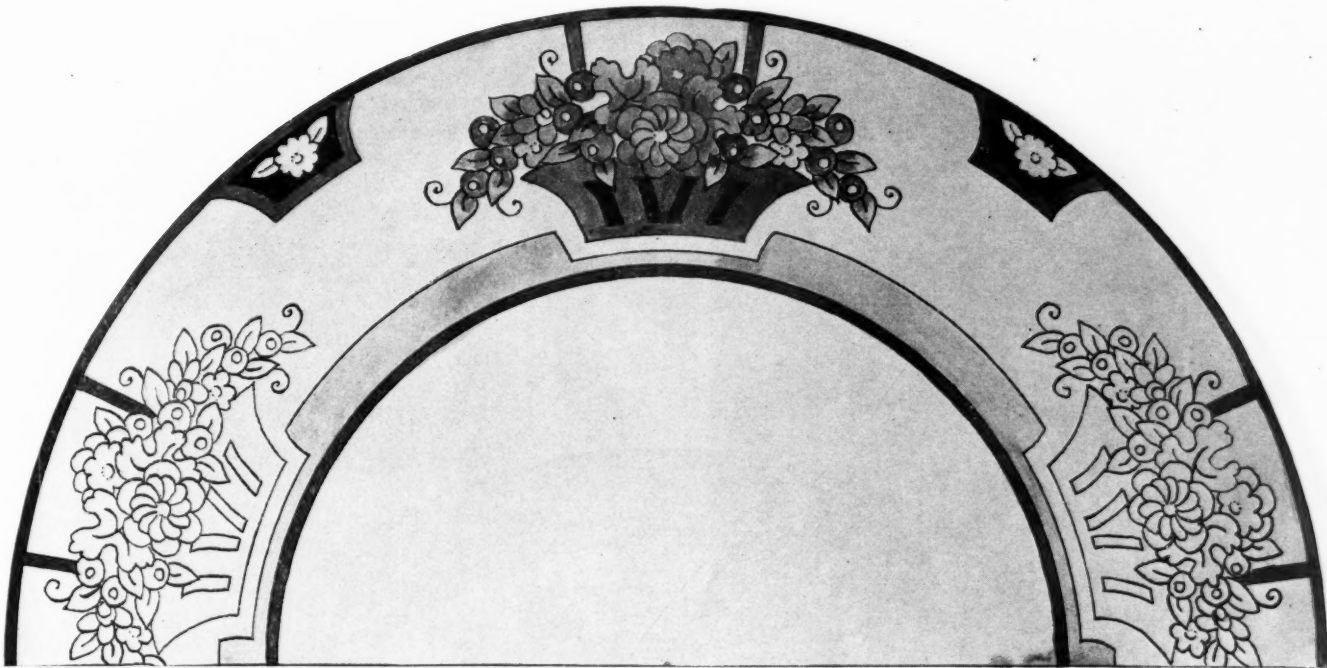
(Treatment page 96)



MOTIF FOR BOWL AND DINNER SET—MARY L. BRIGHAM

(Treatment page 96)



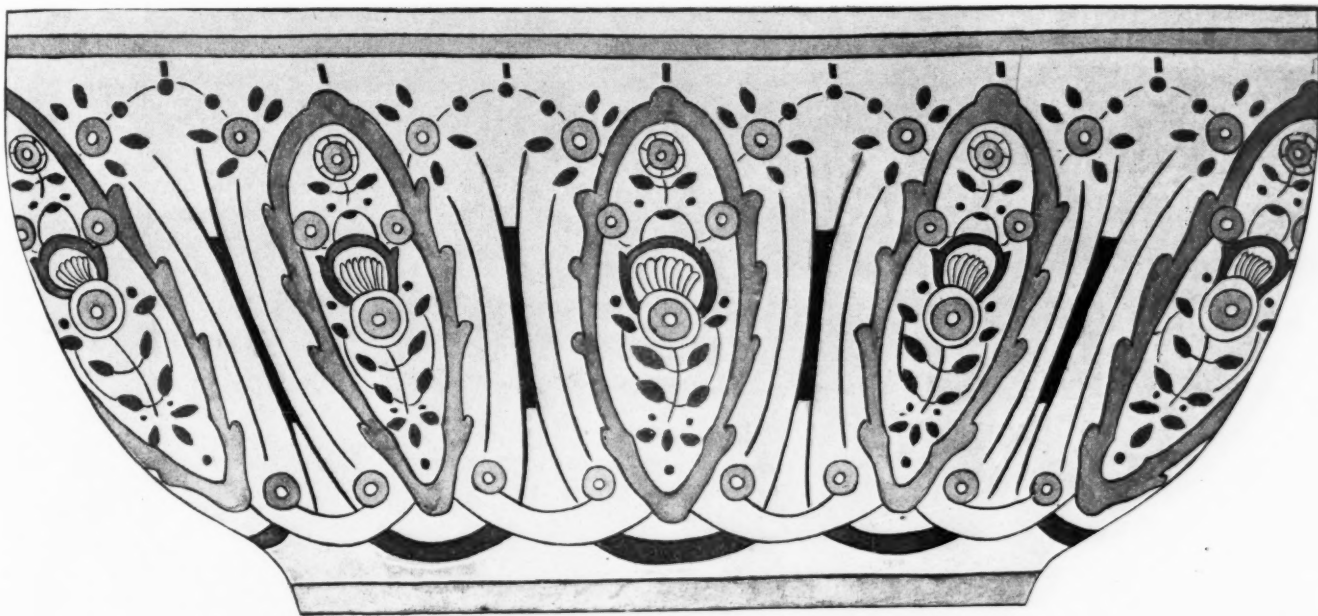


BASKET PLATE—MRS. F. H. HANNEMANN

**F**irst Fire—Outline in Black and put Roman gold in all dark gray spaces (basket and inner and outer bands).

Second Fire—Oil the light gray band next to the inner gold band and dust with Gray Green—Tint the space back of baskets with light Ivory. The black spaces are Black enamels. Center flower Maiden Blush pink enamel—the

center petals having a little Special White added to lighten tone. Berries in Wistaria with Yellow Red center, and part of them Deep Turquoise with Orange center. Daisies Yellow with Brown centers. Forgetmenots Turquoise—The flower above the center one in Lavender. Leaves Meadow Green. Retouch gold.



BOWL—WINIFRED E. WING

**T**HE light gray tone is green gold. Center of flower forms, Mulberry enamel. Outer circle of large flowers, Jersey Cream. The form above center flowers,

Lavender. Leaves and other dark gray tones, Florentine Green. Black in design, Outlining Black.



PLATE BORDERS AND SATSUMA BONBON BOX—W. K. TITZE

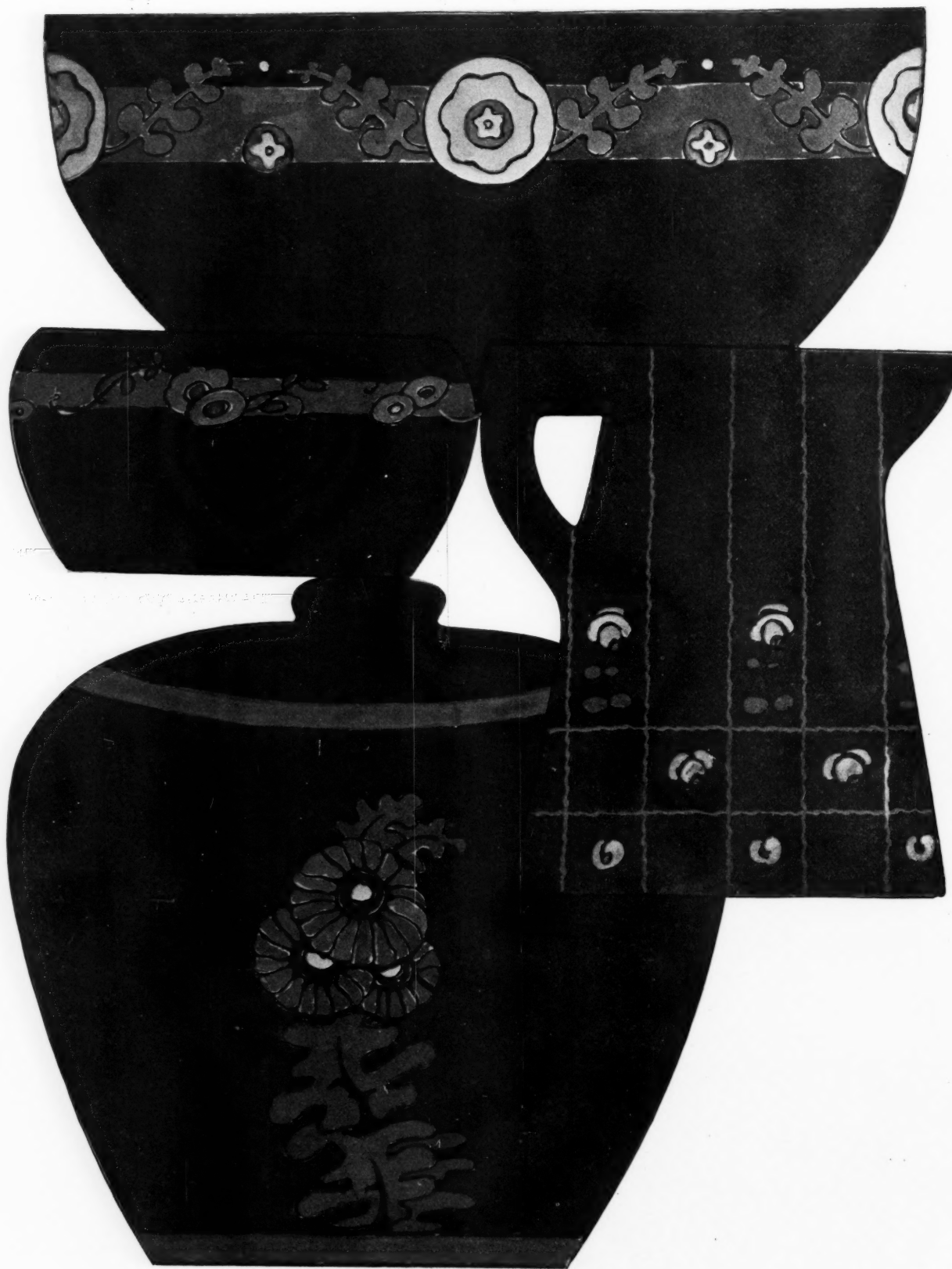
(Treatment pages 88 and 96)



VASE AND CHINA SET FOR INVALID—ESSIE FOLEY

(Treatments page 82)





DECORATION OF CROCKERY WARE—LAURA PAYNE HARMAN

**T**HE ware is the common brown glazed type, the decoration of the large bowl is in yellow, pink, blue, white and green, and is to be carried out soft in enamels. The band is Citron Yellow. The large flower, outer area white; next, Maiden Blush Pink; inner-circle, Azure Blue; center, white. The leaves are Florentine Green; the little dot at

the top white, and the small circular unit blue, with white center.

The small bowl has a band of Florentine Green, and the little flowers are pink and violet, with light yellow centers. The leaves are a stronger value of green and both pieces are outlined with black.

The division lines of the pitcher are thin enamel lines

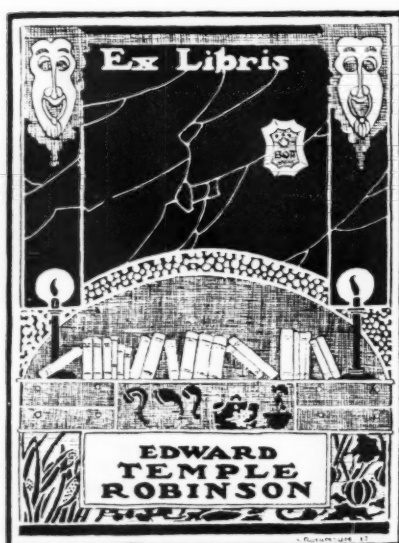
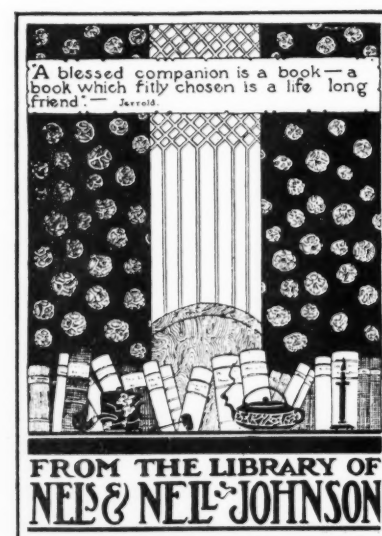
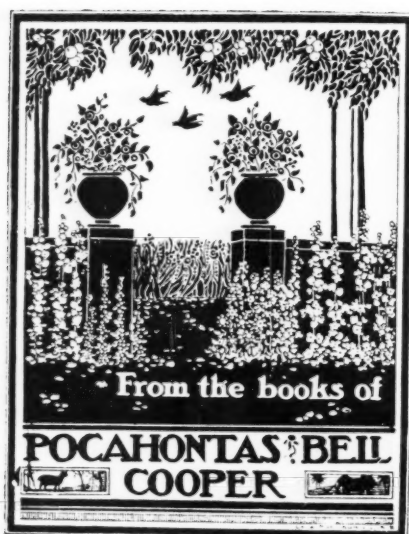
of Florentine Green and the little roses are in two values of pink with leaves of the same green.

The jar also has the green bands with leaves of the same and the flowers are soft yellow (Citron Yellow) with white centers surrounded by a deeper yellow ring, all strongly outlined with black.

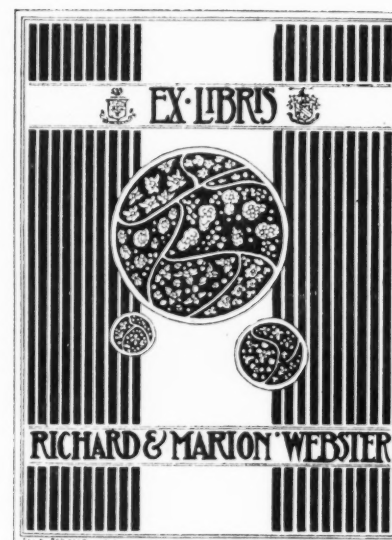


BON BON BOX—ELISE TALLY HALL

In Satsuma with Black outlines. Flowers in brightest, gayest enamels, with leaves Bright Green. Bands in Gold. The ribbon bands may be done in either Gold or a bright Turquoise Blue.



BOOK PLATES  
BY  
DELIA ROBINSON



## BEGINNER'S CORNER

JESSIE M. BARD

EDITOR

Williamsport, Pa.

### BOWL BY CHARLOTTE KROLL

**O**UTLINE with Black. To be carried out in Belleek or Satsuma ware in Enamels. Green bands are Azure Blue Enamel, flower is Lilac, leaves are Peacock Green, stem Blue Green, dark dots Black Enamel, light dots Grass Green Enamel. Large dot in inside border, Azure Blue, small dots Grass Green. Background, back of dots in inside border 3 White and 1 Lilac.

### PLATE BORDERS (Page 92)

W. K. Titze

No. 1—All black bands and lines are Green Gold. Grey band is light Green lustre. Conventional leaf, White Gold. Spray of flowers, keep roses soft, using pink and Greys.

No. 2—First fire—All dark leaves, bands and lines are Dark Blue for Dusting. Roses are white with centers of Yellow Brown.

Second fire—Dust band over the Dark Blue with Glaze for Blue. Retouch flower motive.

These plates must be worked up to be appreciated. I find a ready market for simple plates like these.

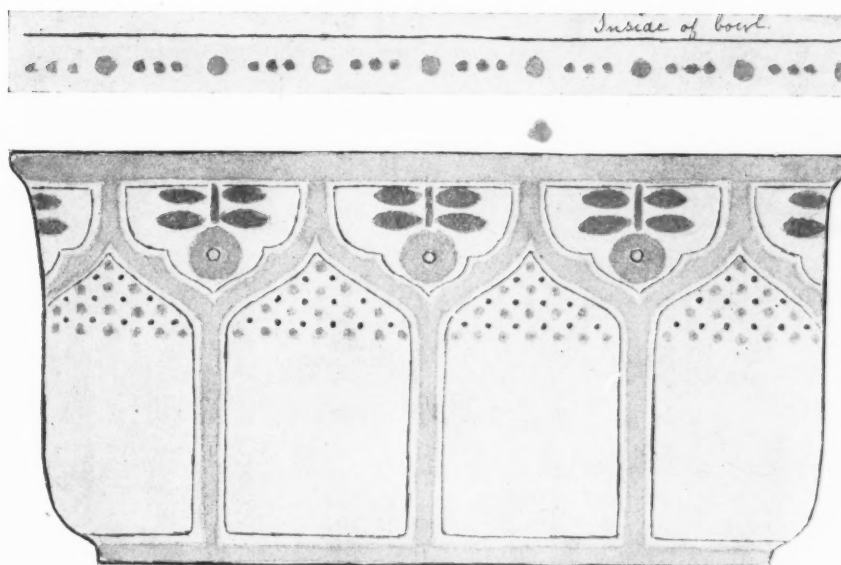
### SALT SHAKER AND MOTIF FOR BOWLS (Page 94)

Mary L. Brigham

**O**IL narrow dark bands and dust with 2 parts Water Blue and 1 part Banding Blue. Oil flowers and dust with Grey Blue. Leaves and dot in flower with Bright Green. Wide bands may be painted with Green Gold or dusted with the Dark Blue mixture. Paint top of salt shaker with Dark Grey and just a little Grey Blue.

Another Treatment—The little salt and pepper shape has a decoration which will be lovely carried out in pink, green and gold. Make the lines of Roman Gold, and use "Warmest Pink" for the flowers, with orange dots for centers. Touch the inner corner of each petal with a wash of pink color as suggested by the values, and lay the leaves with "Florentine Green No. 1."





BOWL—CHARLOTTE KROLL

(Treatment page 96)

## ANSWERS TO CORRESPONDENTS

E. G. F. (1)—Can Royal Satsuma and Awaji crackle ware be decorated in any style painting, or must one use enamels? Also how to fire? like French china or Belleek?

(2) Should it always be boiled in tea to bring out the crackle?

(3) What shade of color is best for a perfect wild rose shade?

Answer (1)—All these Japanese wares can be decorated in any style, but enamels are generally used because more effective, and because the wares being soft they are specially suited to enamel work. They are soft, consequently must be fired like Belleek, not like French china.

(2) Boiling tea will bring out the crackle, that is, darken it so that it will show better. But, if you prefer, you can color the crackle with any aniline dye and make the crackle pink, blue, orange or any color. Dissolve in water a few particles of aniline colors you can buy in any drug store and either dip the ware in the colored water, or rub the liquid over the crackle with a brush. The color will penetrate the crackle and be permanent. However, it will not always work well, if the crackling is not well open.

(3) Pinks or rose colors of many china palettes will be the color to use. It should be a clear pink, not a purple pink.

H. C. M.—The book you have ordered will give you all the information you need about glass firing. Besides you will find a number of articles on this subject in *Keramic Studio* December, 1917, and following numbers. As your subscription has been running since Septem-

ber, 1917, you ought to have all these numbers on hand. It requires practice to fire glass perfectly but for instructions in writing nothing can be added to what you will find in the book and articles.

The Book of Little Things to Make is primarily for china decoration but most of the designs may very easily be adapted to other decorations, to fabrics, etc.

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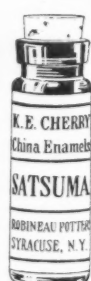
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